The depiction of watercraft by Chinese artists in export paintings of the Canton Trade between the 1770s and the 1840s

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ABSTRACT: Without watercraft, the Canton Trade could not have taken place. It is therefore not surprising that so many of the scenes depicted in paintings of that trade are set on the water, and that in these scenes, boats, junks, and East India ships figure so frequently and so abundantly. The works are executed in a variety of media, including oil, gouache, and watercolor; supports range from canvas, pith paper, and silk to ivory, copper, and brass, depending on the medium. Paintings feature a wide range of settings, of which four were particularly popular with the artists' clientele: the Praia Grande of Macao, the Bocca Tigris, the anchorage at Whampoa, and the riverfront outside the hongs at Canton. A basic composition, with some variation over the decades, may be noted for each of the four. However, scenes on the water were not the only works in which watercraft played an essential role; ship portraits and sets on pith paper showing types of Chinese craft were also in demand.

KEYWORDS: Canton Trade; Cantonese artists; Chinese export art; East India ships; Junks; Sampans.

Tea, textiles, and porcelain were not the only items that European and American merchants took home from Canton. Also sailing home with them were paintings, lacquerware, fans, and carved items, as well as items in pewter and silver, tea caddies, and furniture.[1] "There's not a single Englishman who doesn't take home a picture of Canton when he returns to Europe," remarked French visitor Charles Hubert La Vollée when he visited the Cantonese artist Lamqua's studio in the summer of 1844 with an English friend.[2] But the English were not the only ones. The paintings, which are today referred to as "export paintings" and sometimes as "historical pictures," belong to the much larger family of Chinese export art. Created for the European and North American markets, they functioned not only as visual documentation, but also as souvenirs, status symbols, and tangible proof for western merchants and other visitors to Canton that "I was here." Watercraft featured heavily in these paintings, and this article examines their depiction.[3]

And why watercraft? Without watercraft, there would have been no Canton Trade. From tiny barber's boats to fast-moving chop boats and East India ships, watercraft were essential. Perhaps not surprisingly,

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Académica independente, tem por interesses actuais de pesquisa o comércio Francês com a China na era do comércio de Cantão, os barcos e embarcações desse comércio e os relatos desse ofício nos escritos e na arte. Em 1997, identificou o naufrágio do navio Earl Temple, *da Companhia Inglesa das Indias Orientais. Possui dois graus de pós-graduação, pela École du Louvre em Paris e um Ph.D. em história pela Universidade de Macao. É membro da tripulação do* Friendship of Salem, *a réplica totalmente operacional do navio mercante de 1797, American East Indiaman* Friendship.

then, they feature almost as abundantly in paintings as they did in real life on the river.

Charles Toogood Downing, an English medical man who described the life of the international trading community in mid-1830s Canton, wrote, "Nothing strikes the stranger [foreigner] with more astonishment on his first visit to China, than the almost endless variety of craft which is seen upon the river." [4] And it is apparent from the frequency with which they appear in both written accounts and paintings commissioned for export that western visitors were fascinated by the Chinese boats and junks that they encountered. William C. Hunter, an American merchant who lived in Canton from the mid-1820s to the mid-1840s, identified a number of them in his description of the Pearl River as it looked in 1825:

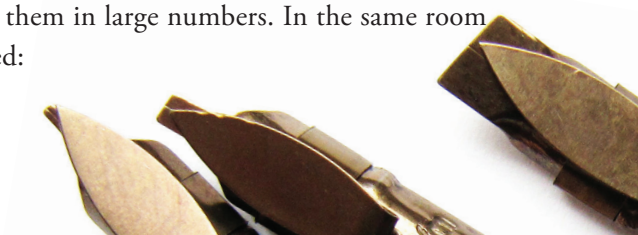
The Choo [珠] or Pearl River was then [February 1825] crowded with native vessels, including those immense coasting junks which have now almost entirely disappeared. … Long tiers of salt junks lined the shore of the island of Honam [Henan, 河南] … The number of cargo boats from the interior, of passenger boats, floating residences and up-country craft, with Government cruisers and flower boats, was prodigious. To these must be added sampans, ferry boats plying to and from Honam, and quantities of barbers' boats, vendors of every description of food, of clothes, of toys, and what would be called household requirements if in shops on shore; besides boats of fortune-tellers and of theatrical performers—in short, imagine a city afloat, and it conveys a very correct idea of the incessant movement, the subdued noises, the life and gaiety of the river.[5]

A letter written in 1837 notes the volume of traffic on the river from a different angle. That year, some of the members of the international community at Canton established a sailing club. One day, one of the members received a letter of caution from the hong merchants, who were responsible for the behavior of the foreign traders. The letter read in part, "On the river, boats are mysteriously abundant; everywhere they congregate in vast numbers; like a stream they advance and retire unceasingly. Thus the chances of contact are many, so are accidents, even to the breaking of one another's boats, to the injury of men's bodies, while more serious consequences might ensue." The members of the club were then cautioned "to refrain from contesting the speed of their boats on the river."[6]

Thus no scene of life on the Pearl River or its tributaries would be complete without the inclusion of watercraft. The vast majority of artists who created these paintings were Chinese. They were based primarily in Canton (Guangzhou) and Whampoa, and their ranks included both master artists and the many individuals who were employed in their studios. Though we know the names of a number of the masters— such as Lamqua, his younger brother Tingqua, and Youqua, to name just three—virtually all of their employees remain anonymous, known to us only as "Chinese artist."

Thanks to written accounts and to paintings both of artists at work and of artists' studios, however, we know something of how the artists worked. In mid-August 1844, Charles Hubert La Vollée, a French national, was invited by an English friend, Mr. Baxton, to accompany the latter to Lamqua's shop and studio, where Lamqua was painting Baxton's portrait. Arriving at the shop, they went upstairs, and as La Vollée later explained, "[W]e crossed a sort of shop, its walls plastered with paintings. The room was full of young Chinese who worked for Lamqua. In a second room stood the master, his palette and brush in hand, retouching a portrait of a mandarin."[7]

Lamqua offered them tea, after which Mr. Baxton had another sitting for his portrait, and then Lamqua led them downstairs to the entrance room of his establishment. In the best-lit part of the room, La Vollée saw several young Chinese painting views of Canton and of Macao, and he noted that Europeans purchased them in large numbers. In the same room he observed:



Here, some twenty young men copy drawings onto large rolls of white or yellow paper, or onto this thin pith that Europeans insist on calling 'rice paper,' when in fact it has nothing to do with rice whatsoever. Here they paint the little silk-covered albums that are sent in considerable volume to England, the United States, and even to France, and that show series of animals, flowers, landscapes, … etc. etc.[8]

Artists and their assistants worked in a variety of media, including oil, gouache (opaque watercolor), and watercolor, on a range of supports. Oils were used especially on canvas, but also on ivory, copper, and brass, as well as in reverse glass paintings, while watercolor was used on paper. Gouache was used not only on paper, and sometimes in conjunction with oils on silk laid on canvas, but also on pith. Pith, which was often incorrectly called "rice paper," was in fact made from the pith plant (Tetrapanax papyriferum), and as La Vollée noted, is unrelated to rice.

In the hands of skilled artists, the paintings, especially those of the Whampoa anchorage and the riverfront at Canton, are almost photographic in their representation. They display the fluidity of brushwork, the realistic rendering, the fondness for intense coloring, and the precision of detail that recall Chinese *gongbi* (工筆) painting.

This detailed rendering lends itself particularly well to depictions of watercraft. Especially popular with the artists' western clientele were views of four locations between Macao and Guangzhou on the route that incoming European and American ships followed when they came to trade in China. Much as the Eiffel Tower distinguishes Paris in photographs today, so these four points came to be identified with the Canton Trade: (1) Macao, where arriving American and European East India ships entered the jurisdiction of the Chinese maritime customs authorities; (2) the narrow fortified strait known in English as Bocca Tigris or the Bogue (*Humen*, 虎門); (3) the sheltered anchorage at Whampoa (*Huangpu* 黃埔), where the East India ships spent the duration of their stay in China; and (4) the stretch of Canton riverfront, just southwest of the city walls, where the hongs (行; also called "factories") were situated. Only Chinese boats and vessels appear in scenes of Canton and its vicinity, as western vessels were allowed up the river just as far as Whampoa, which was about twelve miles (20 km) downriver from Canton.

SPECIFIC SETTINGS

Views of Macao

At Macao, East India ships took on a pilot to guide them through the Pearl River Delta and up the river. Painted views typically include the Outer Harbor. Also known as the Praia Grande, it may be shown from one of several standpoints: from the sea, or from the southeast, which gives prominence to the dramatically curved sweep of the shoreline (Figure 1), or looking down on Macao toward the northeast, in which case both the Praia Grande and the Inner Harbor are visible. East India ships anchored off the island of Taipa, just south of peninsular Macao, and thus do not appear in these scenes, which feature Chinese fishing and other relatively small boats. The latter may include the occasional pinnace used to transport the captain and supercargo, for example, between an anchored East Indiaman and the shore.

Downing left this description of Macao as he saw it in the mid-1830s:

Macao is first seen over a spit of land which forms the outer boundary of the harbour. Before rounding this point, you have a full view of the place, which bears some resemblance to an amphitheatre, and strikes the eye of the stranger, as one of surprising beauty.

The country is broken into small hills, which slope down almost to the water's edge. A handsome row of houses is built at the bottom of the small

Fig.1 Chinese artist, Macao: The Praya Grande from the southeast, c. 1825. Oil on canvas. Courtesy Martyn Gregory Gallery, London.

round bay, with a parade in front of it, embanked with stone against the encroachments of the sea.[9]

As in paintings of the other three major settings, the horizon is low, with the sky occupying half or more of the composition. From sails and rigging to hulls and superstructure, watercraft are rendered in careful and considerable detail on a water surface that is colored deep blue in the lower foreground and which lightens as it recedes toward the middleground. The water surface may occasionally appear more ruffled than smooth.

Views of the Bocca Tigris

Some 40 miles (64 km) upriver from Macao, arriving ships came to the Bocca Tigris. The paintings typically show at least a sea-going junk, several East India ships, and one or more smaller Chinese craft, as may be seen in Figure 2. French ship captain M. Bouvet defined the fortified strait concisely as "a very narrow passage where the Chinese have two fortifications," while Downing provided additional detail:

It forms, as you come up towards it, the centre of a very pretty landscape. The small division of the land, with numerous ships and small craft passing in and out of it, and showing in the extreme distance the gray trace of the second-bar Pagoda, is the entrance to the river Tigris, defended on either side by powerful batteries.[10]

In paintings, the river surface is usually shown ruffled by water movement. The water closest to the viewer is typically a deeper shade of blue-green that lightens as the river recedes toward the low horizon. The sky again takes up from half to two-thirds of the picture surface. The vessels shown are fewer in number than in scenes of Whampoa and the Canton riverfront outside the hongs. The larger vessels—junks and other sizeable Chinese boats as well as East India ships—may be shown either under way or at anchor, and may be placed as far back in the composition as the distant middleground.

Views of the Anchorage at Whampoa

Some 25 miles (40 km) upriver from the Bocca Tigris was the anchorage at Whampoa, pictured in Figures 3 and 4. Here, newly arrived ships engaged in the Canton Trade dropped anchor and unrigged after making the several-day voyage from Macao. Here they could be cleaned and repaired after their long outbound sea voyage; here they were measured by the customs superintendant, or hoppo; and here, too, as American merchant Nathan Dunn explained, "The cargoes imported are here unladed, and taken up to the factories in a kind of lighter, called chops [chop boats]; and whatever is to be exported is brought down in the same way."[11]

The most common depictions of the anchorage place the viewer at an elevated standpoint atop Danes Island, which lay just southeast of Whampoa Island. Downing describes the location of Danes Island and its larger neighbor, French Island, as well as the view:

These two islands are on the left-hand side of the river as you pass up, opposite to the ships as they lie at anchor at Whampoa. Danes Island is the first, about six miles in circumference, with its high land overhanging the vessels at the bottom of the reach. Beyond its further extremity lies French Island, separated from the other by a wide and clear stream, called the French river. …

… we request the reader's presence while we take a walk to the summit of one of the highest of the hilly eminences into which Danes Island is broken, and thence take a survey of the surrounding country, and view the windings and splittings of the streams, bearing in their devious wanderings so much life and variety on their surface.[12]

Fig.2 Chinese artist, The Bocca Tigris (Humen) strait on the Pearl River, c. 1825. Oil on canvas. Courtesy Martyn Gregory Gallery, London.

Fig.3 Chinese artist, Whampoa: the anchorage, late 18th century. Oil on canvas. Courtesy Martyn Gregory Gallery, London.

The elevated standpoint, which over the decades is subject to a certain amount of variation in paintings, enables the artist to provide a sweeping vista that features an expansive stretch of river on which to place ships and boats. The viewer looks down toward the northwestern part of Danes Island, some degree of which is visible in the lower foreground, then out across the river to the southeastern edge of Whampoa Island, and beyond to the hills in the distance and to the sky above. The sky again takes up half or more of the picture space, while the respective proportions of the foreground and middleground may vary slightly from one painting to another.

Watercraft, both Chinese and western, punctuate the river as it meanders across the picture surface. The sense of activity is heightened by the inclusion of vessels under way; they are easily spotted by their hoisted sails—patches of white that stand out against the blues of the river and the greens of Whampoa Island.

Chinese sampans tie up along the shore outside the bankshalls. The latter were structures that English trader William Hickey described as "a lightly constructed wooden building from sixty to one hundred feet in length, into which the upper masts, yards, spars, sails, rigging, and stores are deposited, and, previous to being re-embarked, are all repaired and put into order."[13] Other boats and junks throng the river, where arriving East Indiamen were greeted by multitudes of small boats coming to offer their services. Bryant P. Tilden, a Bostonian who made seven voyages to China as supercargo on merchantmen from Salem, Massachusetts, noted on his initial voyage to China that when his ship, *Canton*, arrived at the anchorage in September 1815, "no sooner than our anchor was let go, we were surrounded by Chinese boats – bringing pedlars, wash-women, tailors, carpenters etc etc."[14]

Scenes of the anchorage traditionally include a range of Chinese boat types and at least one junk, as well as East India ships. With their square bows, high sterns, and angled lugsails stiffened by battens, junks were another signifier of the China trade, and their inclusion in paintings held considerable appeal for the artists' clientele.

One or more East India ships may be shown, almost under full sail, arriving at the anchorage; they

approach, as they would have done when coming upriver, from the east—the right-hand side of the composition. Others are shown with their sails furled or stowed. Yet others have been unrigged; only their lower masts remain in place, the topmasts and topgallant masts having been temporarily removed. As Downing noted in describing the shipping on the river, "Ships, barks, and brigs succeed each other, part of them cropped of their upper masts and yards, while others have every thing in trim, with the topsails loosened ready for a start."[15] When placing the East Indiamen in the composition, artists are able to illustrate the stages of a vessel's stay at the anchorage. Some ships are shown just arriving, some are at anchor, and yet others are departing. Those on the reach directly ahead of the viewer are most often shown broadside—that is, with the port or starboard side of the hull parallel to the lower edge of the picture surface. This position enables the artist to "show off" the ship in her full length, and to display enough of her ensign to clearly indicate her nationality.

More than one account and ship's log note that the anchorage was often very crowded. Newly arriving ships had to maneuver carefully to avoid striking other vessels. The density of boats and ships was often remarked upon by visitors:

This river scene is rendered yet more interesting by the vast numbers of Chinese junks and houses, with which the water teems. Passing with the tide along shore, the heavy junks float down, or, assisted by numerous boats, cross between the Indiamen; clerks-boats and chops with their immense sails extended pursue their devious course, or cast their anchors, to wait the turning of the current. Mandarins, wood, and salt-boats move up and down, and every vacant spot seems filled with native craft of every size and occupation.[16]

Fig.4 Chinese artist, Whampoa, the anchorage, c. 1830. Gouache. Courtesy Martyn Gregory Gallery, London.

Auguste Duhaut-Cilly, who arrived at Whampoa in December 1828, observed that he anchored "in the midst of twenty-five or thirty large ships of several nations but mostly English and American."[17] Figure 3 illustrates one effort to convey crowding: pairs of over-sized, slightly awkward East Indiamen are placed close together on the river. However, artists are more likely to show a sufficient number of ships to give the feel of the anchorage, yet not so many that viewers feel lost in a forest of masts—a likely outcome if artists tried to include every vessel present. For as Downing noted, "One or two [ships] only can be distinguished separately, as, in the distance, their masts and yards seem interwoven into one tangled, complicated mass."[18] Figure 4 demonstrates how the more spacious placement prioritizes the ability to distinguish and to appreciate individual vessels—an ability that became important when the buyer and the painting(s) arrived home, for it enabled the buyer's family and friends—viewers who had never been to China—to gain some sense of what the anchorage looked like.

Fig.5 Chinese artist, The hongs of Canton, c. 1780. Reverse glass. Courtesy Martyn Gregory Gallery, London.

Views of the Canton Riverfront Outside the Hongs

Scenes of the Guangzhou riverfront outside the hongs provide the artists with an opportunity to focus on Chinese craft. Nathan Dunn, who founded the first museum in the world devoted to Chinese art and culture, described the typical view:

The scene, particularly upon the surface of the intervening river, is altogether novel to American eyes, and highly characteristic. The national boats, of which there is a very great variety, have all their represetatives here, from the gaudy flower barge, in which large parties are borne gayly over the waters, to the tiny sanpan, whose contracted dimensions will admit only a single navigator. This part of the view is peculiarly animated and interesting.[19]

The foreground is devoted to the river, while the middleground is reserved for the hongs along the riverfront; sometimes the city beyond and the mountains in the distance are also shown. The background is taken up by the sky, which continues to occupy from one-third to half or slightly more of the composition.

The river surface is generally calm and is most often rendered in shades of blue. The blue is deepest along the lower edge of the picture surface; closer to the riverbank in the middle ground, it lightens, sometimes almost to a pale bluish-white that is reminiscent of the color of *qingbai* (青白) ware.

Tied up along the quays, countless small sampans are shown either broadside, or at an angle, or with their stern facing the viewer. Additional watercraft punctuate the expanse of river between the lower edge of the picture surface and the opposite riverbank. Among paintings of the four major locations, these of the riverfront are most likely to serve as an "A-to-Z" of local boat types. Barber's boats, chop boats, flower boats, riverine junks—the list is lengthy. Supercargo Tilden noted, "The river craft from the size of a little sampan, or canoe boat, to that of huge clumsy junk vessels — from 300 to 1000 tons — increased in numbers as we neared the city; & from almost noiseless sounds, or stillness on the water, a humming-like, buzzing tone gradually increased …"[20]

The actual number of watercraft depicted is not constant. Fewer appear in the earlier paintings before noticeably increasing in the early 1800s, as may be evidenced by comparing Figures 5 with Figure 6. In part, the number was undoubtedly a question of practicality, for as in scenes of the Whampoa anchorage, we might ask ourselves exactly how many boats and vessels could be crammed into a composition before viewers lost the ability to read it. But the number was probably also a concession to several other factors. These include not only the need to create a composition that the buyers found appealing, but also the ability to show as much of the exterior surface of an individual watercraft as possible. For this allowed the artist to show detail—a feature that seems to have been much appreciated by buyers, given the latter's early unfamiliarity with the various types of boats.

Figure 6 provides a good example of the many options available to the artists with regard to the positioning of craft on the water. Some boats appear in groups, while others are shown alone. Some are shown in pairs, parallel to each other; yet others run parallel to the lower edge of the pictorial surface, and still others are placed at angles to it. The artist further livens up the scene by showing some craft bow first, and interspersing them with others that present their stern. It will be observed that junks almost invariably display their stern; its colorful ornamentation not only adds visual appeal to the painting, but also allows knowledgeable viewers to identify the home port of the vessel.

From rigging to bamboo battens and from oars to superstructure, the artist's precise, almost photographic rendering of the boats and junks provides us, some two centuries later, with insights into the structure and layout of spaces that we would otherwise lack. Taking a chop boat as an example, we see the rigging of the mast; the neatly furled (or sometimes hoisted) sail; the loading platform at the bow; the segmented movable

Fig.6 Chinese artist, Canton: the foreign factories and city beyond, c. 1803. Gouache. Courtesy Martyn Gregory Gallery, London.

Fig.7 Chinese artist, A riverside estate near Canton (Guangzhou), c. 1800. Oil on canvas. Courtesy of the Martyn Gregory Gallery, London.

semi-cylindrical panels of the superstructure; and the port yuloh (scull).

Visitors' written accounts often mention the people who operated or inhabited the Chinese boats and other vessels on the river. The artists, likewise, may choose to include human figures, especially in closer-up views of the boats, thereby adding a human element to the scene as well as contributing to the sense of animation.

A notable exception to the usual palette and treatment of the hongs occurs in paintings that show the Great Fire, which occurred on the night of 1-2 November 1822. Views showing the riverfront when the raging fire is at its height depict an agitated river surface, an altered positioning of boats (some of which played an important role in moving valuables out of the hongs), and a dramatic change of palette, in which orange-red flames, their color reflected on the river surface, and thick black clouds of smoke billowing out of the hongs are prominent. Views of the locale after the fire show a chastened riverfront; the angry palette has vanished, while the water surface, rendered in blues or greens, may be choppy. In the middle ground, the ruined hongs stand roofless and silent.

Other Views

In addition to featuring in the major settings, watercraft also appear in other, less-frequently depicted locations, often in Guangzhou or the vicin-

ity. Two examples may be seen in Figures 7 and 8. *A riverside estate near Canton (Guangzhou)* (Fig. 7) shows five craft on the river or one of its tributaries, near what might have been the estate of a hong merchant. In contrast to paintings of the Canton riverfront outside the hongs, the river is no longer a rectilinear band that parallels the lower edge of the picture surface. Instead, it curves gracefully as it meanders through the countryside, passing the gardens and buildings along its banks and even leaving room for a building and two human figures in the lower right corner of the composition. The watercraft, while small in number, are nevertheless rendered with an attention to detail that is similar to what we have seen in other settings.

Likewise removed from the hustle and bustle of locations between Macao and Canton is *Landscape with ploughman* (Fig. 8). Here, despite being partially concealed by reeds and the shore, a sampan, rendered in considerable detail, is shown tied up at the water's edge in a pastoral setting on a lake. A lone figure is shown in another sampan farther out on the water. Now the foreground occupies almost all of the lower half of the picture surface; the middle ground is minimal, and the rest of the surface is filled by the sky. Land-based elements—a house, bridge, several human observers, and rice fields with a farmer and his water buffalo—occupy slightly more than half the foreground; the remainder is devoted to the lake and the boats.

Fig.8 Chinese artist, Landscape with ploughman, c. 1820. Oil on canvas. Courtesy of the Martyn Gregory Gallery, London.

INDIVIDUAL WATERCRAFT AS SUBJECT

In contrast to the works presented above, two more categories of subject matter, namely, ship portraits and series of boats on pith paper, distinguish themselves by focusing on a single watercraft as the subject.

Ship Portraits

Similar in style, media, and execution to the paintings of watercraft in the four major locations noted earlier are ship portraits. Ship portraits are not unique to the Canton Trade nor to China, but are a recognized genre of marine art whose origins date back to at least the seventeenth century.

The ship portraits executed by Cantonese artists were painted in oil on canvas and were most often set at Whampoa. In these portraits, the vessel that is the subject—and it is most often an East India ship—constitutes nearly the entire composition. The setting is reduced to tiny proportions in the middle ground, or the ship is shown simply floating on the river surface. The standard composition shows her broadside on the river with her sails set, as shown in Fig. 9. Variants may show the sails furled or even stowed, in which case there is a complete absence of sail in the portrait. The hull often appears fairly flat (that is, two-dimensional), though the sense of flatness may be relieved somewhat if the artist shades the sails. In addition to creating some sense of three dimensions, this shading, which can be seen in the *Covington* portrait, also gives the impression of wind filling the sails—an impression that is reinforced by the rippling of the ensign flown at *Covington*'s stern.

Ship portraits are generally executed using a restrained palette. While the distinction of lower, top, topgallant, and royal masts is often preserved, there may be considerable variety in the handling of the standing and running rigging and of the ensign (flag).

Pith Paintings

A second category that focuses on a single watercraft is that of pith painting. Images of individual Chinese boats and junks on pith paper were popular as affordable souvenirs. They were produced in sets, each sheet showing a different type of craft, and consequently they constitute the classic example of an "A-to-Z" of Chinese boats. A specific boat type—whether a chop boat, duck boat, flower boat, mandarin's boat, salt boat, theatre boat, or otherwise—occupies most of the composition. The images are memorable for their bright coloring, which is the most prominent characteristic of these sets, and for their use of thicker line, though they nevertheless convey a remarkable amount of detail. Variations on the single-boat composition may include a second smaller craft in the foreground.

CONCLUSION

In conclusion, watercraft feature as an essential element in a very large number of paintings by Cantonese artists of the Canton Trade. The works were commissioned by members of the international community especially as mementos, and were produced by artists and their assistants. A handful of subjects dominates, and within each subject there is generally a standard composition that is subject to a small amount of variation; there may also be a choice of several different views. The quality of the painting may differ significantly from one work to another, depending on the skill of the artist. Specific content may likewise vary, and in depictions of watercraft, this is expressed especially in the range of boat types shown and in the number of vessels included in a given composition. With the exception of pith painting, the medium and the support may vary, but the careful, precise brushwork, detailed rendering, and high color that characterize a number of the works owe a considerable debt to Chinese *gongbi* painting. Such precise rendering contributes significantly to the fidelity of the depiction; with respect to a painting of Whampoa, American trader Nathan Dunn observed, "[T]he drawings of individual objects are extremely accurate."[21] RC

Fig.9 Chinese artist, Ship Covington of Baltimore at Whampoa anchorage, c. 1825. Oil on canvas. Courtesy of the Martyn Gregory Gallery, London.

NOTES

1 For a detailed description of the shopping experience of visitors to Canton, see Mok 2017.
2 La Vollée 1849: 66. All translations in this article are by the author.
3 In this article, the term "watercraft" refers to all boats and vessels on the water. "Boats" refers to small, typically open craft, while the larger chop boats, junks, and East India ships are referred to as "vessels" or, in the case of the latter, as ships.
4 Downing 1838, vol. 1: 103.
5 Hunter 1882: 14.
6 Hunter 1882: 47-48.
7 La Vollée 1849: 65.
8 La Vollée 1849: 66.
9 Downing 1838, vol. 1: 25-26.
10 Bouvet and Cordier 1913: 26; Downing 1838, vol. 1: 58.
11 Dunn 1839: 78.
12 Downing 1838, vol. 1: 137-138.
13 Hickey, vol. 1, 1948: 197.
14 Tilden 1815: 34-35.
15 Downing 1838, vol. 1: 145.
16 Downing 1838, vol. 1: 146.
17 Duhaut-Cilly, Frugé, & Harlow 1999: 234.
18 Downing 1838, vol. 1: 145.
19 Dunn 1839: 78-79. For more on Nathan Dunn's museum, see Goldstein 2018: 106-111.
20 Bryant P. Tilden, Bryant P. Tilden Papers, MH 219, Phillips Library, Peabody Essex Museum, Salem, Massachusetts, typescript, pp 35-36.
21 Dunn 1839: 78.

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